adds to their felicity, and they rejoice in each other, and each in the child. The consequence of this is that the old lovers. Charlotte and the Prince, are left more and more together. The paradox of experience, which can be resolved only through refinement, is dramatised once again; the new content of experience establishes at once a new connection, and compels a new isolation.

Mrs. Assingham rightly observes that "a person can mostly feel but one passion - one tender passion, that is - at a time"[4]* Maggie's fault lies in trying to be deeply devoted to, and intimately fond of, both her husband and her father. There is some truth in what Charlotte says of Maggie, although it does not in the least justify her adultery with the Prince. She tells Mrs. Assingham, "Maggie thinks more, on the whole, of fathers than of husbands."[45] Maggie adores her husband, but does "not think of him". Tho blissfully ignorant and innocent Ververs either leave their spouses alone or depute them to parties, banquets and balls. Charlotte and the Prince feel "immensely alone", and being young, hale and healthy, with a sensual appetite for life and an aesthetic capacity for its enjoyment, they cannot go about indefinitely in the "state of our primitive parents before the Fall."[46] They become lovers once again. The onslaught of passion, beauty and freedom breaks down the pious resolution of the Prince to remain 'decent' and faithful and grateful to the Ververs. At Matcham, where he goes with Charlotte for a party, he finds everything melting "to feed his sense of beauty", and the day blooming like a large "fragrant flower" to be gathered up by him; and he considers his freedom as "perfect and rounded and lustrous as some huge precious pearl."*[7] "Every voice in the great house was a call to the ingenuities and impunities of pleasure; every echo was a defiance of difficulty, doubt or danger; every aspect of the picture a glowing plea for the immediate, and as with plenty more to come, was another phase of the spell/'*[8]

The "golden bowl" of Maggie's married life, despite its outer harmony and brilliance, is cracked at the base. The marriage bond is flawed by the crime of adultery committed by her husband and Charlotte. Living with "such good people," the Prince and Charlotte practise "so much pretended nobleness, cleverness, tenderness/' and thus make their crime doubly heinous and treacherous. The self-critical Prince, however, examines his position, and 'deep' in the bosom of this falsity of position glowed the red spark of hi? 'in,-